

KERAMIC STUDIO

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NEW YORK AND SYRACUSE

January 1901



XHIBITIONS this year show such a decided feeling for the conventional that one is immediately bewildered in trying to recognize the old landmarks. The change has been creeping, creeping over each one's work until now the fact seems to strike us suddenly, when we compare the work of one year ago. It is delightful, and the KERAMIC STUDIO urges the movement still further, this being only the awakening!

There has been a feeling for the right thing with many, who have never known just where the trouble was and how to break away from old traditions or styles.

Then came the longing for serious study and for a time there seemed to be a hopeless chaos, each one struggling to work out his or her convictions, while each month the KERAMIC STUDIO has urged the decorators to keep up the proper line of work, and has given a substantial basis for design in its series of historic ornament. In consequence the editors have had all sorts of queer letters regarding the conventional work, (all of which have been answered), but it is gratifying to see the great change that has taken place, if it is only the beginning.

At a recent county fair in New Hampshire, one of the judges who was from Boston, remarked that there was little conventional work shown, when one of the exhibitors remarked, "Oh, this talk about conventional work is all owing to that old KERAMIC STUDIO!"

We accept the responsibility most gladly, if results are so surprisingly good as to make each decorator thirst for more knowledge.

The deeper one looks into the study of ceramics, the more there seems for one to learn and the greater the fascination.

The study and complete mastery of Chinese porcelains alone is enough to fill a life time, then there is the subject of the *pate tendre*, the faïences, glazes, forms, and designs, each branch absorbing in itself.

Then there is the historic china of which Mrs. Wait and Mr. Barber write so delightfully in our columns,—pertaining to America, that certainly should be looked into, but of course now the most important thing is to study DESIGN as applied to porcelains.

The KERAMIC STUDIO is always glad to publish accounts of the exhibitions of various clubs and artists, but must beg its subscribers not to be offended if it sometimes declines to publish detailed accounts or photographs of exhibits. General accounts will always be accepted and personal mention made when space permits and the work is of special merit. But our magazine can only publish photographs and mentions of work which is quite new and different, and which will suggest ideas for decoration to our readers. We would like to mention all our good friends and their good work, but space will not permit.

A SUMMER POTTERY SCHOOL

WE announced last month that a movement was in contemplation to open a summer school for Keramic artists at Alfred, N. Y., and we are now able to give further details. A question that will rise to the lips of many of our readers is, "Why at Alfred?" It is not generally known that in the village of Alfred, in Allegany county, New York, there is an ancient college, not comparing, of course, in antiquity with the hoary age of Oxford or Dublin, but still quite old—for America. The University of Alfred has recently been selected as the place to which the State School of Ceramics should be affiliated.

Alfred has secured as Director of the State School Professor Charles F. Binns, who has been well known to Keramic workers since the World's Fair in 1893, where, in the Keramic Congress, his speeches and criticisms attracted so much notice. It is to Professor Binns that the idea of the Summer School is due. The work is to be quite distinct from the State School as an institution. The college term ends with the month of June. The Summer School is to open on July 1st. The Director considers that he is pledged to afford to Keramic artists an opportunity for working in clay and underglaze with his assistance. During the winter of 1897 when he was lecturing and advising in New York city, the question of more advanced work was often discussed and the thought was then advanced that if ever the opportunity presented itself the mineral painters should have a chance of measuring their enthusiasm and their powers against the discouragements and difficulties of high-temperature work. The Professor has been better than his word in that he has made the opportunity.

Alfred is a country village in the hills of Allegany county. It is 1,800 feet above sea level and surrounded by well wooded hills. The climate is desirable, the nights, even in the height of summer, are cool. On the Erie road Alfred is reached in twelve hours from New York and is within ninety miles of Buffalo, offering a prospect of Pan-American visits. The school is to remain open for six weeks from July 1st, and opportunity will be given to practice every branch of Keramic art. The full equipment of a pottery is available. Modeling and moulding rooms, a potters' wheel lathe and jigger with facilities for clay making, glaze making, casting, pressing and every conceivable manufacturing process. Add to this a Revelation kiln for overglaze, high temperature kilns for bisque and glost firing and spacious studios for the practice of art work, and it would seem as if a paradise for potters were open. It must not be imagined that any who are skilled in overglaze can walk right in and make a success of the more complicated problems of body, glaze and color at the hard fire. Keramic artists are hard to beat, however, and we shall be surprised if some important works are not put forth as the first result of this school.

Professor Binns, whose address is Alfred, N. Y., will be glad to mail detailed prospectus terms to any applicant, and for ourselves we wish the venture every success.

KERAMIC STUDIO



HENRIETTA BARCLAY PAIST

EXHIBITION

OF THE

NEW YORK SOCIETY

OF

KERAMIC ARTS



HENRIETTA BARCLAY PAIST

ONE of the most interesting features of the season is always the annual exhibition given by the New York Society of Keramic Arts, and this season it was especially so. There were forty-nine exhibitors, nearly all having private studios and considering themselves professional.

There has been no special course of study that the members have pursued *as a club*, but the work shows the result of individual study and thought, and many of the exhibitors seem to be in a state of evolution rather clinging to their old styles, yet showing a feeling for something higher and better. Therefore there is much that is individual, and to one who has watched the progress of the Club each year, this year's work is a delicious revelation. The general effect of the whole was rather quiet and restful and a tendency everywhere towards the conventional, even by those who have heretofore exhibited pronounced naturalistic painting.

The Society deserves much praise also for the artistic background of dull green velour which formed a seven foot

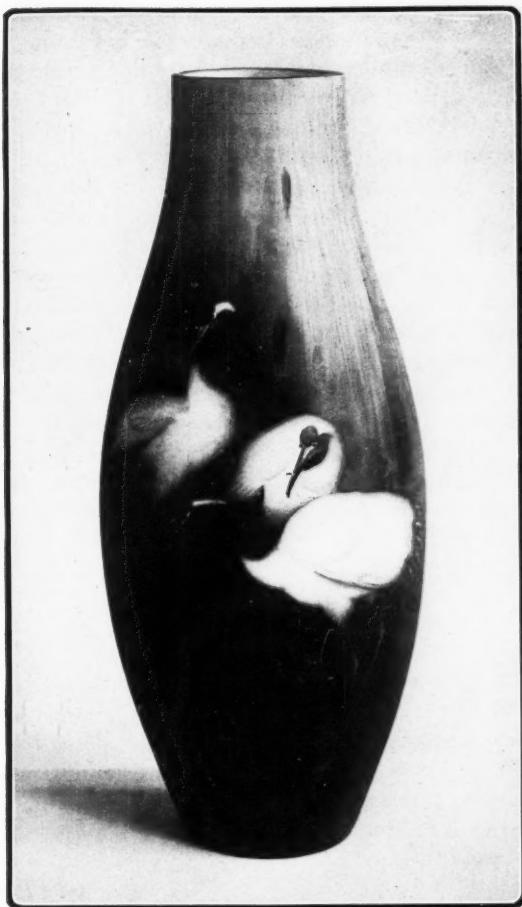
screen all around the room, with a twenty inch projection, which was also covered with this same velour reaching to the floor; upon this table or shelf, each member arranged his or her exhibit, by elevations where necessary, but they were covered with the same stuff, or else teak wood stands were permitted. In the center of the room was an artistic pyramid covered with green velour, called the "court of honor," for on this was a representative piece from each member. It is quite difficult to describe an exhibition so full of good things, but we will mention the work of a few.

Mrs. L. Vance Phillips made a most energetic chairman and her arduous duties as such caused her to sacrifice somewhat her own exhibit, which was small but choice, (having sent some of her best things to Paris too, where she sold a valuable figure piece).

Her most striking piece was a carved oak desk (which she did herself under Laura Fry) with medallions in dull reds representing heads of famous artists.



ADELAIDE ALSOP-ROBINEAU



MARSHAL FRY

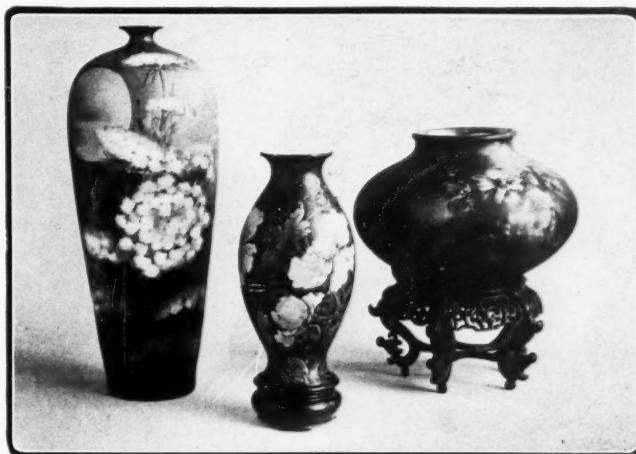
Mrs. Church, a new member from San Francisco, showed clever heads in monochrome treatment, artistically framed in dull black. A portrait of Joseph Jefferson as Rip Van Winkle was especially good.

Mrs. Safford, another new member, had a Turkish coffee set in Oriental style, dark blue, gold and black, also some decorated steins in dark browns which were delightful in color, these were placed on a carved rack, which was also her own work, made with Laura Fry at Chautauqua.

The Misses Mason had some delightful work, which was



ELIZABETH MASON



MAUD M. MASON

one of the features of the exhibit. Miss Maude Mason showed a charming vase in conventional poppies, the background being in dark blue and the design in greyish blues, the effect was that of underglaze, there was also a cider pitcher with apple branch used in a conventional manner. She is very successful in her glazes, which gives her enamels a transparent effect. Miss Elizabeth Mason exhibited examples of enamels in flat washes with delightful results in Persian de-



MARSHAL FRY

KERAMIC STUDIO



HENRIETTA BARCLAY PAIST

signs on plates. These were very quiet and restful in tone and artistic in every sense.

Miss Cora Wright shows decidedly another influence this year in her lustre work, combining the dark backgrounds with the bronzes and dull silver with black in the designs.

Mr. Fry's work was still more elusive this year, with his old time poetic coloring, but in all the quiet shades that go to make that restful grey of the Japanese and the Copenhagen porcelains, without being like them. One tall vase with almost a black background was strikingly decorative in a few tall reeds that came up majestic and straight from the base, with two or three flying storks at the top. This treatment was decorative, and full of action and fine drawing. A most wonderful effect was obtained in another vase, which made one think of some delicious bits at the Paris exhibition (though not in the least like anything there). The vase at first seemed like a harmony in underglaze, with the warm greys and brown touches running down as in the fire, when looking at it carefully it revealed straight grasses and cat tails full of warm color, but melting away in the glaze. There was no shading background, but only the design itself forming this fine effect.

Miss Florence Allen was brave enough to leave her naturalistic painting of which she has always sold so much,

and exhibit only her miniatures and the extremely conventional decorations, which were decidedly among the most pleasing bits in the room. Her plate in Chinese design with the rose enamel in flat washes was very beautiful both in color and execution, as was the enameled plate of Persian design in dull greens and blues.

Genevieve Leonard exhibited a dainty Empire sugar bowl and cream pitcher, which were of dark green and gold, exceedingly well done and very dignified in design.

Mrs. Henrietta Barclay Wright Paist showed three large plaques with decorative heads well designed and executed, the head entitled "Poppaea" was perhaps the best.

Miss Pierce was successful in a dainty design of holly used in narrow bands, and deserves mention for her daintiness and skill.

Lack of space prevents a full account of the work shown, but in the opinion of artists the Society has shown great strides in the past year.

LUSTRES

Adelaide Alsop-Robineau

ALTHOUGH we have given instruction from time to time in the use of lustres, so many numbers are out of print and so many requests have reached us for special instruction that we will recapitulate and add what further information may be possible. In the first place, your china must be perfectly clean and free from moisture of hands or any other kind, it must be put out of the dust immediately, dried in an oven if possible, but not too dry, and fired as soon as possible to avoid spots—always wipe off with a clean, soft silk rag before putting in the kiln—fire hard, firing and cooling kiln very slowly, both for the sake of the lustres and the kiln. Wear a cotton gown if you want your lustres free from dust, etc. Also avoid woolen hangings in the studio.

Use the lustres just as they come from the bottle, unless they are too thick and sticky, in which case thin with oil of lavender. Use square shaders as large as convenient for putting on the lustre, put on as rapidly as possible, letting the lustre blend itself, unless you wish an even tint, in which case use a silk pad and pad the lustre as you put it on. For deep tints, repeated coats are better than one thick one, lustre put on too thick will peel off or crackle or rub off with the binner the same as if underfired. This is especially true of ruby and orange. Do not go over lustre with a second coat until it is fired, though it is possible to shade it in small spaces by touching lightly when perfectly dry. Wash your brushes thoroughly in changing from one lustre to another—first in turpentine and then in alcohol—be sure your brush is dry and fluffy before using. Use no medium with the lustre but oil of lavender. The essence which is sometimes sold for thinning is very unsatisfactory. The lustres are especially beautiful used over burnished gold, giving luminous bronze effects like Favriole glass.

Yellow.—Padded makes a delicate cream tint—put in several washes it makes a real jonquil color with pearly tones. It is very beautiful used over violet—rose and iridescent rose giving pearly iridescent effects. When ruby or orange shows a tendency to rub off, a thin coat of yellow will fix them without affecting the color. Used over rose it gives a blue tone rather than making a warmer pink as with color.



DE MORGAN POTTERY.

ANNA B. LEONARD

Light Green is a yellowish green; tinted it is a green grey. It is handsomest with repeated coats. When green gold, bronze or silver is used on it, a lovely pink flush is sometimes cast over it. *Light Green* makes a nice combination over violet, ruby, rose, purple, silver, in fact almost every color. Over orange it makes an olive tint.

Dark Green is a bluer green than light green, also is much darker. It makes a fine rich combination over ruby, purple, silver. Over a ground of burnish gold it makes a rich iridescent green bronze effect.

Rose, unless fired just right, is liable to be rather violet in tone. It is best used in combination with yellow or light green for pearly iridescent effects. Ruby used thin makes a better pink.

Iridescent Rose is a bluish green with a rose lustre. It is liable to spot if not used with extreme care. Two coats make a rich color, and an added coat of yellow makes a very beautiful combination.

Purple has a gold lustre when used heavily. It is especially beautiful under dark green. This color also spots if not carefully handled.

Orange must be put on carefully. If too thick it will crackle and rub off. With repeated coats it is a rich deep orange. A thin coat of yellow will set the color if it shows a tendency to rub off. Padded, it makes a charming ivory tone. It is very similar to yellow brown lustre. Over ruby it makes a rich scarlet, over rose a charming mahogany, over greens and blues it makes lovely olive tones. It is interesting also over iridescent rose and purple.

Brown is most useful for neutral tones in conventional work, and for flesh tones in lustre figure work.

Blue Grey is the nearest to a real blue of all the lustres. It fires with a pinkish tone if fired very hard. It is an extremely useful color in conventional work and is beautiful in combination with green, gold and silver.

Steel Blue is very dark and rich with blue, green and ruby tones, if used just right. It is liable to lose some of its rich color if gone over repeatedly. Padded, it is a fine steel grey, especially good for backgrounds with a second coat of dark green.

Silver and *Platinum* are best with coats of lustres over them. Used over a tinting of color, they have a frosted effect.

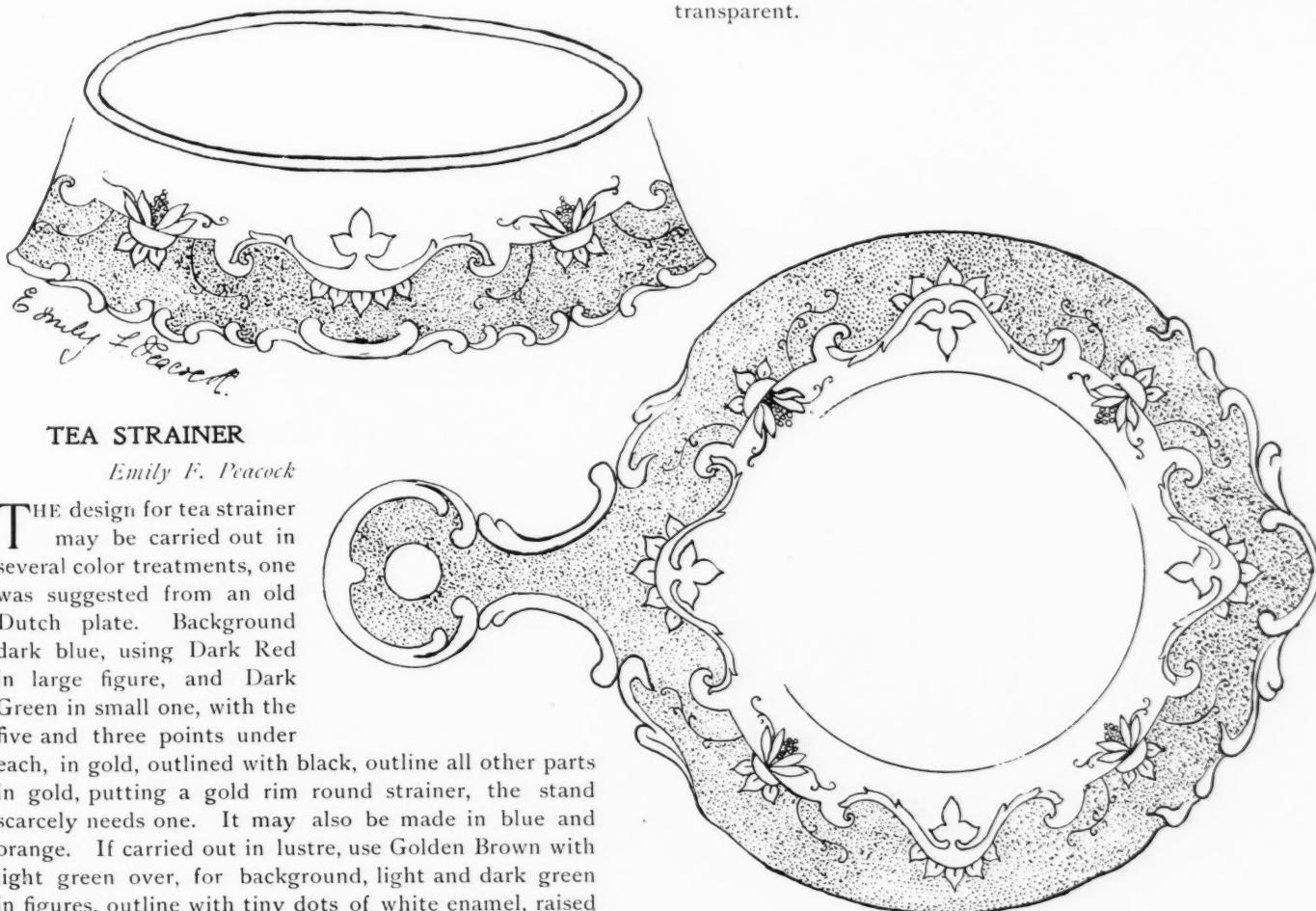
Copper lustre is very fine as well as very expensive. It is richest used under "covering for gold," which is also effective over gold lustre.

Black has a gold lustre and makes a fine background for jewels and decorative work of all kinds.

Ruby is best with repeated coats. Like orange it is liable to rub off if too thick, and can be fixed by a light coat of yellow. It makes the best pink by thinning with oil of lavender and padding. It is also very rich under the greens. Under orange it assumes a scarlet tone.

Many other effective combinations can be made by experiment, the element of surprise lending a fascination which is irresistible. Rarely are the results ugly, although often quite different from expectation, much depending upon the degree of fire received.

The opaque lustres are steel, black, silver, platinum, copper, gold, used heavily. The others are more or less transparent.



TEA STRAINER

Emily F. Peacock

THE design for tea strainer may be carried out in several color treatments, one was suggested from an old Dutch plate. Background dark blue, using Dark Red in large figure, and Dark Green in small one, with the five and three points under each, in gold, outlined with black, outline all other parts in gold, putting a gold rim round strainer, the stand scarcely needs one. It may also be made in blue and orange. If carried out in lustre, use Golden Brown with light green over, for background, light and dark green in figures, outline with tiny dots of white enamel, raised paste or flat gold.



Maud Briggs Knowlton 1901

SHEET OF VIOLETS (PURPLE)

Maud Briggs Knowlton

FOR first painting of violets use for lighter flowers Violet No. 1 (Fry's), shading with same. The centres (that is the pistil of flower) are made with Albert's Yellow accented with Yellow Brown. On the three lower petals of the violet and near the centre is always found a delicate greenish yellow made of Lemon Yellow and Apple Green. The darker flowers should be painted with Violet No. 2 and shaded with the same lighter. Leaves should be made of delicate tender greens (Apple Green and a little Russian Green shaded with Brown Green used thin), while darker leaves may be made with Brown Green and Shading Green. Shadow leaves made of Gold Grey for warmer ones, while greyish ones may be made of Copenhagen used thin. Shadow violets may be made of Copenhagen.

For second painting, use same colors for violets, strengthening them where needed, and also same colors for leaves, with the addition that in accenting the leaves a little Brown

(Finishing) and Shading Green may be used for darkest spots. In accenting stems use Brown Green.

In painting violets, the chief beauty of the flower is to work them in such a manner that they will have the texture which we find in them, namely, delicacy. Be careful to keep the edges clear and yet not hard, as that would make them look "papery." Background may be made of Lemon Yellow, Russian Green, Yellow Brown, Copenhagen, and an occasional dash of Pompadour used in thin washes.

PARIS MEDAL FOR CLAY EXHIBIT

PROF. CHARLES F. BINNS, Director of the New York State School for Clay Working and Ceramics at Alfred University, was invited last year to prepare a collection of the economic clays of the United States for exhibition in Paris. Specimens of typical clays were gathered and careful tests were made. The international jury has awarded a silver medal to the collection and application has been made to have it transferred to the Pan-American Exposition next year.



DESIGN FOR FRUIT PLATE—KATHERIN LIVERMORE

TREATMENT FOR FRUIT PLATE

Katherin Livermore

THIS design admits of various treatments. For enamels: Outline the entire design in black and fire. Then wash in a very delicate brownish yellow background, using Yellow Ochre, a little Silver Yellow, and Brown 4 or 17, and a touch of Brunswick Black, with Balsam of Copiba and Lavender Oil as a medium. Keep it light and of a yellowish tone. For the berries use Sartorius' Gold Relief Scarlet enamel (this is in powder form and should be mixed with copaiba and lavender oil). For the greens, use one shade only, laid on in flat washes; mix Apple Green, Mixing Yellow, Fry's Shading Green and a touch of Black, to this add one-

fourth Aufzetsweis. Introduce just a suggestion of the red enamel through the greens to bring the entire design into perfect harmony.

For lustres: Outline very delicately with Lacroix's Capucine, and put in a few delicate shading lines of the same, which will show through the lustre. Put a thin wash over the berries, and fire. Second fire: Use Sartorius' Orange lustre over the berries and Dark Green over the leaves and band. If not dark enough, put the lustres on a second time and fire again.

For monochrome: Carry out the entire design in flat washes without outlines, using Dark Blue, a touch of Ruby Purple and Black. To this add one-third Aufzetsweis.



LILY OF THE VALLEY—MARY CHASE PERRY

SKETCH in the leaves and flowers very simply, yet paying especial attention to arrangement so that the mass is well placed on the vase or other article to which the design may be applied. Paint in the green leaves with flat tone made of Moss Green, Olive and Brown Green. Cut out the little flowers and stems with a brush or pointed stick and leave them quite white for the first firing except for the shadows. Make these of Copenhagen, Gold Gray and a thin wash of Brown Green. Make the background very light green at the top, using Ivory Yellow and Apple Green, shading with deeper tones made of Olive and Brown Green, with Shading Green at the base.

For the second fire, strengthen the greens, yet keep them clear and flat. Use washes of Ivory Yellow on the little flowers, deepening the shadows when necessary, and keeping the little stems clean-cut and distinct yet not so they

are wiry or jump out. The beginner can spend quite a bit of study in working out the little flowers, as the drawing in them is very different each time they fall in a different direction. But above all let your work be direct and do not fuss with them until they are mussy, but try to preserve the delicacy. Strengthen the background for second fire and it may be deepened still more, especially at the base, by dusting on the powder color after the under-tints have become quite dry to the touch. If necessary, fire a third time in order to deepen still more.

TREATMENT IN WATER COLORS

Rhoda Holmes Nicholls

Of all effects to render, pure white is the most subtle. It is affected by everything near it. And to be in harmony not one little flower must be absolutely pure white. The Lily of

the Valley is the whitest of white flowers, when fully open, and a very tender pale yellowish green before opening. The first step towards good painting is good drawing. Be careful to look for the little planes which will prevent the forms from being over round. The leaves like the leaves of the Tulips are wonderfully decorative and beautiful in line, one curve following on another curve like the waves of the sea. The colors to use on the blossoms are Lemon Yellow, Black, Cobalt Blue and here and there a little Rose Madder. The white part should be covered first, and the positive shadows added when that tint is dry. Only the most important flowers in the foreground are positive in light and shade. The subordinate ones are neither so much modeled nor so strong in color every part becomes grayer and flatter. For the color of the leaves use Hooker's Green No. 2, Lemon Yellow, Rose Madder and a little Chinese White. The color can be deepened with a little Indigo and Raw Sienna. A color scheme for the vase to accompany the flowers, would be harmonious in shades of browns, beginning with cool fawn colors, made with Yellow Ochre, Rose Madder, Cobalt Blue and Chinese White, and this color should be strengthened and warmed as it approaches the base, add sepia and burnt sienna. The greens of the leaves will mingle with it, making a very harmonious whole.

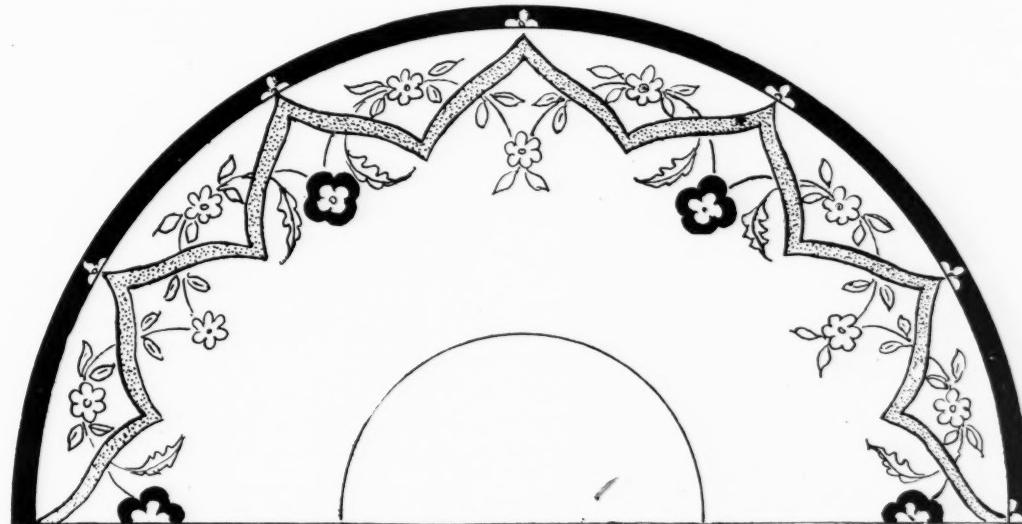


PROVIDENCE KERAMIC CLUB EXHIBITION

THE first exhibition and sale of the Providence Keramic Club was held December 6th and 7th and was most successful. The work shown was highly creditable and much interest and admiration expressed. The sale will probably be repeated next year and become an annual affair. Four tables containing original work occupied two sides of the hall, and all articles showed careful study and work. Among the individual pieces specially worthy of notice was the underglaze work by Mrs. Kingman and Miss Farwell; an oatmeal set, with original design by Miss Phillips; a tile in soft browns and violets by Mrs. Snow, a plate with conventional dandelions by Miss Crouch. The jewel work shown by Miss Washburn was perfect in execution. Miss Susan R. Rawson had a charming vase richly decorated in chrysanthemums. There were also some miniatures by Miss Hall. The public were very generous in their response to the invitations both in their presence and purses, and the "Coming Out" of the Providence Keramic Club was most enjoyable to its members at least.

CUP AND SAUCER IN PERSIAN DESIGN

THE cup and saucer may have a white background, or a soft yellow grey, made of Yellow Ochre, a little Silver Yellow and a touch of Ivory Black—all Lacroix colors. The design is outlined in black, using Ivory Black and Dark Blue. The outer dark band is in quite dark blue enamel, which is made of Lacroix Dark Blue, a little Ruby Purple (Gerinan) and enough Ivory Black to tone, adding one-eighth Aufsetzweiz. This mixture is thinned with turpentine only and is put on quickly in flat washes. The color in the pointed ornament may be dark blue, dark green or gold. The little blossoms are in turquoise enamel used in flat washes, with an occasional touch of dark blue enamel. For the turquoise enamel in this instance use the Lacroix colors, Deep Blue Green and Apple Green, and a very little Black, add this mixture to the white enamel, composed of two-thirds Aufsetzweiz (in tubes) and one-third Hancock's hard enamel with one-eighth flux. (Keep some of this "body enamel" always on hand.) The leaves are flat green enamel, made by adding to the body enamel a little green made by mixing Apple Green and Mixing Yellow toned with Black. The little ornaments in the dark blue band in the edge are also in green enamel. To use the enamels successfully in this style they must be laid in quickly and very thin, so as to give a transparent effect, having more body than the flat color. The handle is in dark blue enamel with green ornaments.





PERSIAN PLATE—EDITH LOUCKS

THIS design can be treated in either ordinary colors or flat enamel combined with gold. The dark part is a rich dark blue enamel, on a background of a light green tint; the white spaces can be tinted cream color or left white, while those in the dark blue figures are white enamel.

The figures in the white spaces are of a leaf brown enamel, and the ornaments in the center are white enamel,

also the jewels. The leaves are green enamel, the green to be darker than the background, and the little flowers are blue enamel. Outline all of the design in black, and the blue bands and edge of plate in gold. Little touches of red can be added if preferred in center of flowers and the jewels.

Different combinations of colors can be used and the design outlined with fine lines of paste.



Miss Eva E. Adams.

Miss J. B. McCrystle.

Miss Mary A. Phillips. Mrs. F. M. Sessions.



Miss Helen M. Topping. Mrs. E. L. Humphrey. Mrs. J. E. Zeublin.

Miss Florence Miner.

ATLAN CLUB EXHIBIT

[Extract from a letter of Miss Mabel C. Dibble.]



N the afternoon of October 13th, the Atlan Club gave a reception and private view at the Art Institute, the exhibit remaining open until November 13th. The display was somewhat smaller than usual. Fifteen members were represented, and the general verdict was "fully up to the Club standard," many thought far beyond past years. Originality was more apparent, the monthly criticism with Mrs. Koehler, where each member brought a design made from the flower, and applied to china, now bearing its fruit.

A number of experiments were tried this year. Among them was the decoration of Chinese celadon ware by several members. It was just the thing for the low relief enamel, and the result was charming.

A plate by Miss Peck in dull reds and yellows, under lustre, was fine. Mrs. L. T. Stewart experimented on a large plaque in the biscuit, using the enamel only, which gave the effect of underglaze ware. Mrs. A. A. Frazer again exhibited a peacock piece, this time a large flat plate, with many small peacocks worked into the design, the whole tone rather on the violets and greens instead of the brilliant peacock blue.

Mrs. J. E. Zeublin's open bon bon bowl was one of the gems of the exhibit, an all over design of gold discs with quaint pattern in each, and a most fascinating dark blue enamel background, so clear and transparent as to almost give the effect of crystal; the outside was simply a clear rich yellow lustre. A beautiful tea set, the pink lotus as the motif, was also Mrs. Zeublin's. Mrs. F. M. Steele's vase in almost iridescent enamels under lustre called forth much praise.

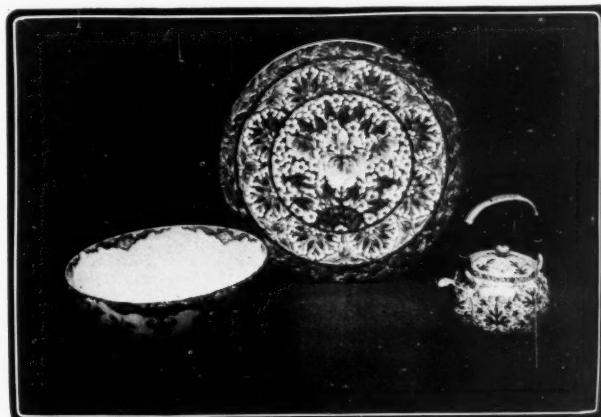
Our Paris exhibit has not yet been returned to us, but we treasure many delightful clippings, and these, with the bronze medal awarded us, convince us that we are well repaid for all trouble in preparing the exhibit.

The officers for the year 1900-1901 are: President, Miss Eva E. Adams; Vice-President, Mrs. J. B. McCrystle; Secretary, Miss L. E. Cole; Treasurer, Mrs. E. L. Humphrey; Councilors, Misses Mabel C. Dibble, Helen M. Topping, Mary A. Phillips.

Miss Dibble's fine pitcher in blue and green enamels will be one of the color supplements of the KERAMIC STUDIO. It is but fair to the Atlan Club to explain that the honorable mention awarded by the Paris Jury to Miss Marie C. Dexter was under the misapprehension that she was President of the Atlan Club. We have the authority of one of the Commissioners for this statement.—[Editors.]



Miss Lillie E. Cole. Mrs. B. L. Frazer. Mrs. A. A. Frazer. Miss Mabel C. Dibble.



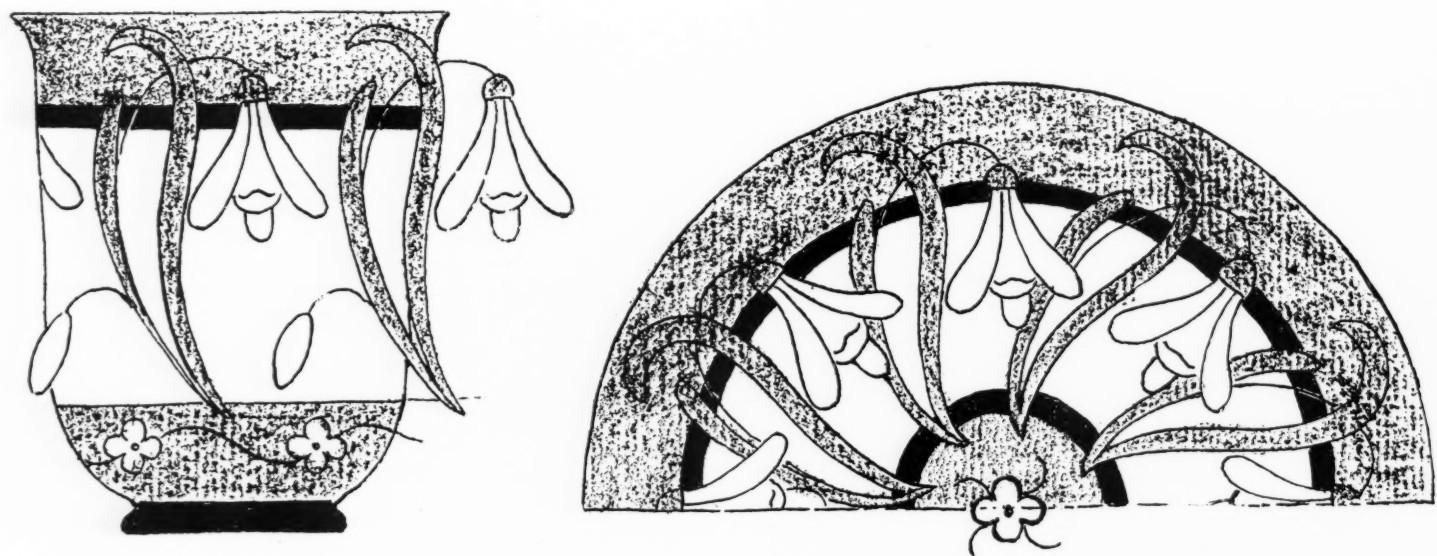
Miss Matilda Middleton. Mrs. L. E. Steward. Miss Grace H. Peck.



PLATE DESIGN—ADELAIDE ALSOP-ROBINEAU

THREE different treatments of the same head are given, but one only should be used in the design, reversing it alternately. Put in the roses with Pompadour first. In the second fire use Rose or Carmine. Two fires should be suffi-

cient to finish the design. The background of head may be white or plain tint with gold tracery; shaded tint, or gold or a dark color. The medallion and border design may be outlined in gold or color.



CUP AND SAUCER, "SNOWDROPS"—A. G. MARSHALL

ROUND, old rose lustre; leaves, green; flowers, white raised if desired; shaded bands, maroon enamel or lustre; black bands, gold or dark maroon enamel; fine outlines in dark bronze green. Let handle come on center of a flower.

**LEAGUE**

NOTES The plan for the League's Pan-American Exposition exhibit and the special efforts of the Educational Committee for concerted action upon the Study Course would not be promoted by publication at this exact date.

A circular now in preparation will be issued to all League members before January 1st. This circular will contain the needful information for the competitions which the League proposes to hold before May 1, 1901. Also definite information for exhibitors at the Pan-American Exposition.

The welfare of each club will be carefully considered in making up the installation plan, and all clubs have been invited to present suggestions tending to enhance the value to them of this particular exhibition.

MRS. WORTH OSGOOD, President.

Miss Anna Caulfield, who was appointed by Commissioner General Ferdinand W. Peck a member of the Department of Fine Arts of the Paris Exposition, is a lecturer and critic of ability, and will give illustrated lectures throughout the country on the Paris Exposition; the League members will be interested in hearing that illustrations of the League's exhibit will also be given.

As there have been many inquiries about the "honorable mentions" in Paris, we would say (to quote Mr. Ward, the American juror), that they were given as a matter of courtesy to Collaborators, and that the honorable mention given to Miss Dexter was intended for the President of the Atlan Club of Chicago. Under the circumstances, there is no honor attached, but the jury was unable to judge and to reward individual overglaze work, it being in the wrong class. If one reads our editorial in the December number, that fact is sufficiently explained, with the victory that Mrs. Osgood, President of the National League of Mineral Painters, has obtained for Keramics at the Buffalo exhibition.

CLUB

NEWS The opening of the new addition to the National Arts Club was celebrated by an extremely choice exhibition of the arts and crafts,—the Keramic feature being the Volkmar ware. The artistic tiles of the walls of the grill room were made by Mr. Volkmar, and are delightful in tone and quality. The color is a neutral green, and by his skillful firing he has obtained different shades, giving a much more artistic effect than a hard, even tone running through all the tiles. There will be an exhibition of Keramics later on at this Club.

Two members of the New York Society of Keramic Arts exhibited miniatures this year at the American Water Color Society, Miss Mary Taylor and Mrs. Adelaide Robineau. A few others contemplate exhibiting at the Architectural League later on.

The Nebraska Ceramic Club held one of its most successful exhibitions in the parlors of the leading hotel in Omaha, the Iler-Grand, Nov. 22, 23, 24. Some eight hundred and fifty pieces were exhibited. In quality pronounced the best work shown by this club during the six previous annual exhibitions. The club meets the first Monday of each month, and will take up a special line of study for the winter.

There will be an exhibition of Arts and Crafts in the near future under the auspices of the Providence Art Club.

The Chicago Ceramic Art Association has held its monthly meetings since October. The November meeting was unusually large, owing to preparations for their exhibition held at the Art Institute. The Club will enter upon a course of study at the Art Institute after January 1st. Their exhibition was an artistic success, and showed serious study and work.

The Brooklyn Society of Mineral Painters held its annual exhibition and sale at the Pouch mansion. Our representative was unable to attend; and as no official report has been handed in, we are unable to give an account of it, but we understand that the work was interesting and that the exhibition was a success.

IN THE

STUDIOS A prominent woman of Omaha has ordered a unique set of bouillon cups to be decorated by the different artists. She has sent them to the following decorators: Miss Horlocker, Mrs. Rowell, Mr. Fry, Mrs. L. Vance Phillips, Mr. Leykauf, Mr. Bischoff, Mr. Aulich, Mrs. Robineau and Mrs. Leonard. We have not heard of the others, but there are to be one dozen, the set to be used Christmas day.

Mr. Volkmar's class in underglaze has been postponed till January, as every one is very busy with Xmas work. Work will be done on the unbaked clay as well as on the fired biscuit, carving and modeling as well as painting under the glaze, and before the winter is over it is expected that the potter's wheel will be used in the class.

Miss Dibble, Miss Topping and Miss Halsey, of Chicago, held an exhibition and sale of china, water colors and pyrography at their studio in the Marshall Field building.

Mrs. Herman Hunter Dinsmore held an exhibition of decorated china on the afternoon of the week beginning December 3d, at her studio, The Kennard, Manchester, N. H.

Miss Katherine Livermore started a class in New Haven during December, giving instructions both in Keramic decoration and pyrography.

Miss E. E. Page of Boston, had a very successful exhibition and sale of decorated china at her studio, 2 Park square, on Dec. 13th, 14th and 15th.

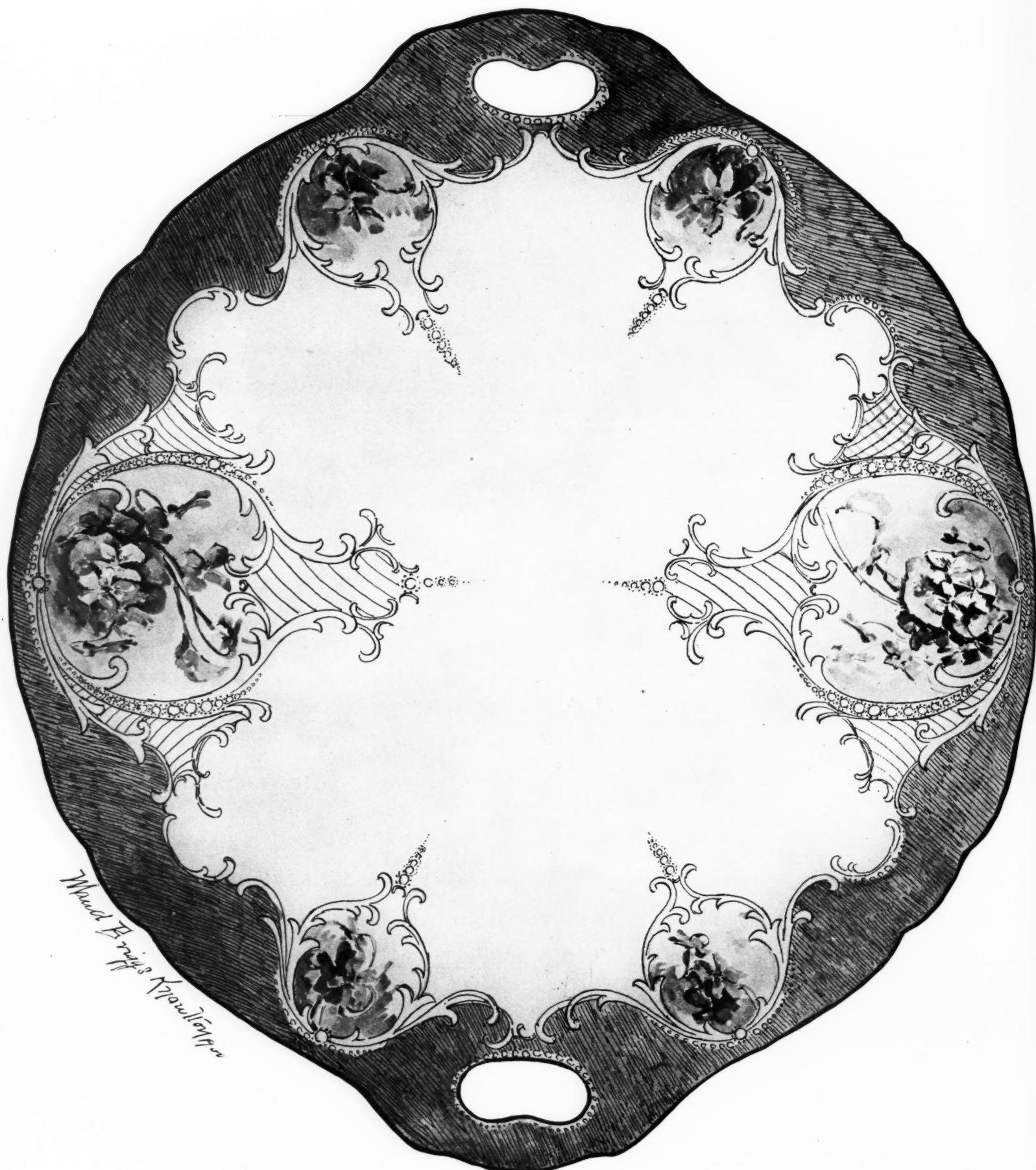
The Evelyn Nordhoff Bindery, Miss Florence Foote manager, held its second annual exhibition of books and leather work at 114 East Twenty-third street, New York, on the 14th and 15th of December. In connection with it was an interesting exhibition of Arts and Crafts, hand woven fabrics by Miss Marie Little, Sabatos rugs by Mrs. Douglas Volk, native grass baskets by Miss Sarah Francis and brasses by Mrs. Busck.

IN THE

SHOPS There are several dainty, new shapes of cups and saucers in the Belleek ware, which are always so desirable for enamels and always in demand, but frequently difficult to find.

All the shops where the undecorated china is to be found, have new shapes. It will pay to send to our advertisers for catalogues.





VIOLET PLATE WITH RAISED GOLD EDGE—MAUD BRIGGS KNOWLTON





DECORATIVE HEADS—A. ALSOP-ROBINEAU
KERAMIC STUDIO PUBLISHING CO.

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JANUARY SUPPLEMENT

TREATMENT OF VIOLET PLATE WITH RAISED GOLD EDGE

Maud Briggs Knowlton

FIRST transfer the design very carefully to the china, having previously dampened the china with a little old turpentine. Allow the china to stand until the spirits of the turpentine have evaporated. This will leave the surface just a little "tacky." Having transferred the design, the centre of the plate may be tinted with White Vellum. The edge should be a delicate green made by adding a little Lemon Yellow and Apple Green to the matt vellum. Clean off the edges where it has gone beyond the design for raised gold and dry it thoroughly in the oven. The white violets should be painted with a tiny suggestion of Mixing Yellow and Apple Green up toward the little yellow pistil, which should be made of Albert's Yellow strengthened with Yellow Brown at the tip end. The grey shadows of the flowers should be painted with Silver Grey and some of the flowers in shadow should be done entirely of that color. The leaves are painted with Apple, Moss and Brown Green, and accented with Shading Green.

In the second painting the flowers and leaves should be strengthened with the same colors, while the little markings on the petals are done with Copenhagen Blue and Deep Blue Green. The background should be made of Russian Green and Lemon Yellow towards the top or in the lighter parts, while in the darker parts it should be yellowish brown running into a delicate pink. You should vary the background in the different medallions, using same colors, only in different places. The shadow leaves are made with Gold Grey or Copenhagen used thin.

The gold design is to be solid gold within the raised outlines, which should be like a fine wire around the design. The jewels are to be of Turquoise Blue enamel. The edge of the plate should have a flat gold edge.



SUPPLEMENT TREATMENT

Adelaide Alsop-Robineau

THESE decorative heads can be used in many ways with good effect in china decoration. A plate design is given in this number, showing how they can be used, making the connecting border out of the flower illustrated by the head. These heads can also be used in medallions, on brush and mirror backs, on ovals for belt buckles, in borders of punch bowls or on steins. They can also be utilized for menu cards. For flesh tones use one part of Pompadour to two parts Albert Yellow, adding extra Pompadour in cheeks. For hair, Albert Yellow, Finishing and Meissen Brown, Banding Blue and Black.

The flowers and backgrounds can be varied to suit one's taste. Outline either in Red Brown, Finishing Brown or Black with Banding Blue.

In water colors, use for flesh Yellow Ochre and Rose Madder. These two colors with Cobalt will make almost every shade of hair. For the darkest hair Purple Madder and Indigo may be added. Other useful colors are the two Hooker's Greens, Indian and Gamboge Yellow.

The decorative heads given are all original ones by Mrs. Robineau with the exception of the center (chrysanthemums.) This was made from a poster head by Livremont, the coloring only being original.

THE COLLECTOR

OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

(When pieces are sent by express, expressage is paid by buyer.)
For further particulars, address Keramic Studio Publishing Co.

| | |
|-------------------------------|---|
| p. c.—perfect condition. | rep.—repaired. |
| g. c.—good condition. | cr.—cracked. |
| f. c.—fair condition. | ch.—chipped (state number of chips). |
| p. g.—perfect glaze or color. | sm. ch.—small chips (use only for very small chips which do not spoil the piece). |
| g. g.—good glaze or color. | br. x.—broken, piece missing. |
| f. g.—fair glaze or color. | br. o.—broken, can be repaired. |
| b. g.—bad glaze or color. | |
| scr.—scratched. | |

STAFFORDSHIRE

| | |
|---|---------|
| Merchants' Exchange Fire, brown plate, 9-inch, g. c., - - - | \$20.00 |
| Erie Canal, plate, Dewitt Clinton, 8½-inch, slight crack in edge, - - - | 20.00 |
| Landing of Lafayette, dark blue plate, 10-inch, p. c. and g., - - - | 15.00 |
| Landing of Lafayette, dark blue plate, 10-inch, g. c., 2 or 3 slight scr., - - - | 12.00 |
| Landing of Lafayette, dark blue plate, 9-inch, g. c., - - - | 7.50 |
| Philadelphia Library, dark blue plate, 8-inch, p. c. (Ridgway), - - - | 11.00 |
| Baltimore Monument, red plate, 9-inch, p. c. (Jackson), - - - | 6.00 |
| Baker's Falls, black plate, 9-inch, p. c. (Clews), - - - | 6.00 |
| Texian Campaign, pink plate, 9½-inch, p. c., - - - | 3.50 |
| Texian Campaign, green plate, 9½-inch, p. c., - - - | 3.50 |
| Ruggles House plate, 10-inch, centre design black, g. c. (Ridgway), - - - | 2.50 |
| Millenium plate, blue, 7-inch, g. c., - - - | 5.00 |
| Lady of the Lake plate, 9-inch, fine blue glaze (Carey), - - - | 3.00 |
| Linlithgow Mill blue soup plate, 9½-inch, p. c., - - - | 2.00 |
| Caledonian plate, Scottish landscape border, Highlander in center black, Adams imprinted, 10½-inch, p. c. and g., - - - | 2.00 |
| Killarney Falls blue plate, 8½-inch, g. c., - - - | 1.50 |
| Clyde Scenery brown plate, 9-inch, p. c. (Jackson), - - - | 1.50 |
| Green and blue plate, shell design, 10-inch, g. c., - - - | 1.00 |
| Flow blue plate, 9-inch (J. Wedgwood), good specimen, - - - | 1.00 |
| Willow pattern plate, 9-inch, good specimen, slight crack on edge, - - - | 1.00 |
| Blue plate, 5-inch (wild roses), g. c., - - - | 1.00 |
| Brown plate, 5-inch, Etruscan shields, g. c. (Ridgway), - - - | .50 |
| Little Boy Blue platter, 15x12, g. c. but scr., - - - | 10.00 |
| Richard Jordan red platter, 14x13, fine specimen but one crack, - - - | 4.00 |
| City of Norwich black platter, 14x12, g. c. but scr. (Wood), - - - | 2.00 |
| Small tureen and cover, 8 in. long, 5½ in. high, fishing scene, deep blue (Clews), g. c. and g., - - - | 5.00 |

LUSTRES

| | |
|--|-------|
| Silver lustre sugar bowl and creamer, g. c., - - - | 10.00 |
| Silver lustre sugar bowl and creamer, rep., - - - | 8.00 |
| Copper lustre pitcher, 4-inch, polychrome floral decoration in enamels, g. c., - - - | 5.00 |
| Pink and copper lustre pitcher, 6-inch, rep., - - - | 3.00 |
| Copper lustre creamer, 4-inch, polychrome dec. on white band, g. c., - - - | 2.50 |
| Lustre plate, 8-inch, floral dec. on pink lustre ground, g. c., - - - | .75 |
| Cup and saucer, flower dec. in lustres, g. c., - - - | 1.00 |
| Another cup, cr., - - - | .75 |

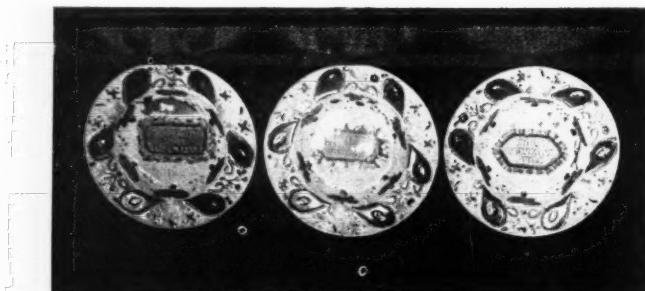
MISCELLANEOUS

| | |
|---|-------|
| Nymphenberg fish platter, 27x11, marked, p. c., Dresden decoration, - - - | 12.00 |
| Liverpool pitcher, 12-inch, Washington Apotheosis, br. but finely rep., - - - | 12.00 |
| Sportive Innocence pitcher, 7½-inch, cracked, rep., - - - | 10.00 |
| Minton plate from John Hoe collection, bird and flower, p. c., marked, - - - | 5.00 |
| Gotha plate, landscape, figure in centre, gold band, unmarked, p. c., - - - | 4.00 |
| Leeds gravy dish, green band, g. c., - - - | 1.50 |
| Lowestoft sugar bowl and cover, 5x4, twisted handles, fine specimen, - - - | 7.00 |
| Lowestoft helmet creamer, 4½-inch, p. c., - - - | 7.00 |
| Another, 4-inch, handle rep. like new, - - - | 4.50 |
| Lowestoft cup and saucer, red and gold decoration, g. c., - - - | 3.00 |
| Lowestoft coupe shape plate, 8-inch, g. c., - - - | 2.50 |
| Lowestoft tea pot, 3½-inch (cover missing), twisted handles, - - - | 2.50 |
| Lowestoft mug, 2½-inch, perfect specimen, - - - | 2.50 |
| Delft plaque, polychrome, 14-inch, good decorative specimen, - - - | 5.00 |
| Delft plaque, blue and white, 14-inch, good decorative specimen, - - - | 3.50 |
| Delft plate, 8½ inch, blue and white, floral decoration, g. c., - - - | 1.50 |
| Dutch Delft plate, blue and white, 8-inch, g. c., - - - | 1.50 |
| Dresden cup and saucer, marked "second," - - - | 2.00 |
| Davenport orange and gold plate, 6-inch, g. c., - - - | 1.25 |

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

KERAMIC STUDIO



LEEDS MOTTO PLATES.

TOPICAL CHINA

THE history of civilization, it has been said, can be found in pottery as well as in songs. The clay utensils of a nation reveal many peculiar customs and the designs of primitive peoples show early art impulses. The very first crude slip decorations express some sentiment, from the pie-plate encircled with mottoes to the beautiful art forms that bear legends of good health or love tokens. In early English china we find most prevalent the use of sentimental verses. "All mankind love a lover," and before Emerson's day this was recognized even through the potter's commercial instinct which made him cater to that class. Verses were demanded for gift pieces to celebrate some notable event. Often happy lovers ordered pieces decorated with love knots and cooing doves, bearing ribbons upon which were written names, dates and endearing words. These were of especial interest to the collector whose opportunity for definite knowledge is rare. One specimen preserved, a tea-pot, has these lines:

"Let love abide
Till death divide."

A suggestion is given by a slip decoration upon a plate dated 1742.

"But if his wife do frown
All merriment goes down,"

which brings out an old and oft repeated lesson in human nature. A large harvest jug in brown glaze is decorated in symbolical designs and with these words added:

"It is cupid's dart wounded my heart."

Among the famous Bristol figures known to collectors is one called "Love Subduing Time." This does not need a motto, for the hoary figure of Time is clipping the wings of Cupid, a piece much admired and of which the interpretation cannot be mistaken. It was common to decorate punch bowls in an appropriate design of hops. I find one with the motto

"With gratitude receive,
With temperance enjoy."

There is still preserved a Fulham stone jug dated 1703 and marked: "Alexander Selkirke." This is my *one*

When you take me on board ship,
Pray fill me full with punch or flipp.

This is said to have been ordered by the hero of Robinson Crusoe while waiting the sailing of the Cinque Port's Galley.

A set of tea cups bears the words:

"Fill me for your ease,
Drink what you please."

The modern interest in steins reveals the variety in convivial inscriptions. Near the seaports of eastern England, nautical mottoes and decoration were very popular. Many pieces bear the portraits of naval heroes, Nelson being a special favorite. A very quaint wall plaque has just come into my possession. It is rectangular, being eight by ten inches, the

decorations in deep pink lustre with dark purple edges. In the centre is a wreath enclosing the following stanza:

"Now weigh the anchor, hoist the sail,
Launch out upon the pathless deep,
Resolved, however, veers the gale
The destined port in mind to keep.
Through all the dangers of the way
Deliver us, Good Lord, we pray."

Ingratitude of nations is satirized on a Nelson mug, which bears the following:

Our God and sailors we alike adore,
In time of danger, not before
The danger past, both are alike requited,
God is forgotten and the sailor slighted.

Nelson and Bronte, 1802.

Another maritime mug bears this testimony to woman's power.

"From rocks and sands and barren lands,
Good fortune set me free,
And from great guns and woman's tongues
Good Lord deliver me!"

The sailor's farewell in May number is perhaps the most familiar verse upon nautical pieces. Most of these specimens are from the Sunderland pottery, well-known both for its characteristic lustre and also for its abundance of inscription. Many pieces, decorated with masonic emblems and verses were made at both Sunderland and Southwick. One jug I find bearing an inscription which especially pleased me.

"A heart that conceals,
But a tongue that never reveals."

These eastern potteries were in the hot-bed of Puritanism and so we find much religious sentiment used. The mate to



SUNDERLAND PLAQUE

my nautical Sunderland plaque has upon it in large letters "Thou God seest me." One would not care to place this constantly before him, unless he were very perfect, else he might be in a constant state of abject humility. There is one specimen of Leeds in black printing called Faith. Two fat cherubs are blowing horns and under them the words:

"There is a voice of sov'reign grace,
Sounding forth the sacred word
O ye desp'ring sinners come,
And trust upon the word."

This is a peculiar joining of sentimental design and religious thought. Hunting pieces abound in mottoes. Perhaps the most interesting one known is one of Devonshire manufacture dated 1803. The decoration is brown upon a

yellow body. A conspicuous figure is a hare in full action. The inscription is:

"The fearful Hare doth run apace
Because the Hounds are on their chace
The country he is forst to fly
Whilst they are out with hue and cry
Nature hath taught him in this strife
To seek for to preserve his life
Which he by running doth obtain
And the Hounds return againe
The Huntsman seeing that doth cry
Let him goe his meat is dry
I'll to my landlady with speed
For i of her have greater need."

Moral maxims are not wanting. A brilliantly decorated, relief bordered set of tea plates bear the following words:

"For loving a book,"
"Esteem truth above all things,"
"Be willing to do well without praise."

Although unmarked, these unique plates are doubtless Leeds. They are here illustrated. Much has been written about historical china. At a very recent exhibition of topical china in the Benthall Green Museum, London, classified under various heads were many curious specimens. None were more fertile of thought than those of patriotic or political significance. In this country our statesmen of revolutionary times are familiar decorations; in England royalty came in for a great share of attention. During the reigns of George III and IV, Queen Caroline divided the sentiment of all England. During her trial as the wife of the Prince of Wales and afterwards as the deserted and banished wife of George IV much china was decorated and inscribed to her honor or dishonor. During the reign of the Georges the pottery industry was progressing to a fine art, but England's monarchs are aptly summed up in the epigram of Walter Savage Landor:

"George the First was always reckon'd
Vile,—but viler George the Second;
And what mortal ever heard
Any good of George the Third?
When from earth the fourth descended
Praise the Lord, the Georges ended!"

However badly George IV treated his Queen and though Lord Brougham defended her bravely, some verses upon old china show us that some strong feeling was against her. Theodore Hook, the humorist, joined in ridiculing her. But we find the following to express popular sentiment.

"Long live Caroline Queen of England,
As for the green bag crew
Justice will have its due
God save the Queen!
Confound their politicks
Frustate their knavish tricks
On her our hopes we fix
God save the Queen!"

We must not forget that it was this queen who gave the name to the beautiful cream ware made by Wedgwood and called "queen's ware." Ceramic loyalty was shown at the jubilee of George III as evinced and found upon a commemorative jug:

"Happy would England be
Could George but live to see
Another jubilee."

I have a black printed cup and saucer dedicated to the memory of the Princess Charlotte. Her sad death occurred in 1816 and stirred the heart of all England. She was the only daughter of George IV. and her untimely death left England without the promise of direct succession. Much

china was inscribed to her memory. A 1734 Fulham stone jug bears the words:

"Come, let us drink to the memory of good Queen Ann."

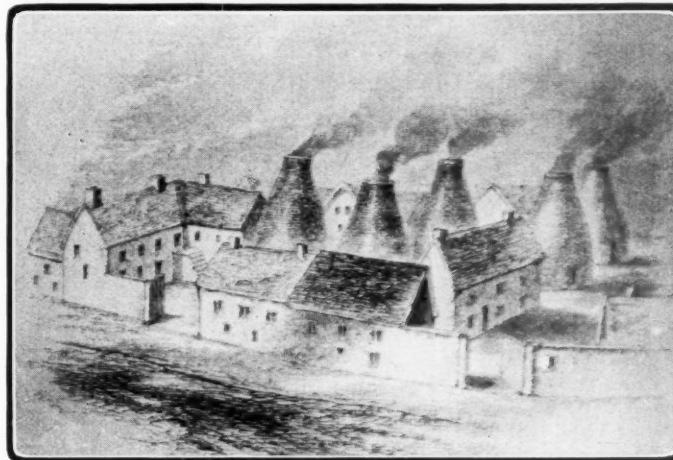
The present Queen of England has had her share of honor in china decorations. From the first plate bearing the portrait of her father, Edward Augustus, Duke of Kent, to the diamond jubilee in 1897, scarcely a public event of her reign is unnoticed in porcelain. So must nations and individuals find the record of events both in their industries and arts, and he who runs may read history in the common things of every day life.

CARRIE STOW-WAIT.

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WILLIAM ADAMS OF FENTON HALL, STOKE-UPON-TRENT, AND THE OLD ADAMS POTTERY

IN the September number of the KERAMIC STUDIO, we gave a brief sketch of William Adams, Jr., the maker of the Landing of Columbus plates. His father, William Adams, Sr., who preceded him, was the maker of the older dark blue printed designs, with which every collector is familiar. London views and British scenes stamped Adams are quite abundant and there is at least one American design,—"Mitchell and Freeman's China and Glass Warehouse, Chatham Street,



THE BRICK HOUSE WORKS, BURSLEM, ERECTED IN 1657

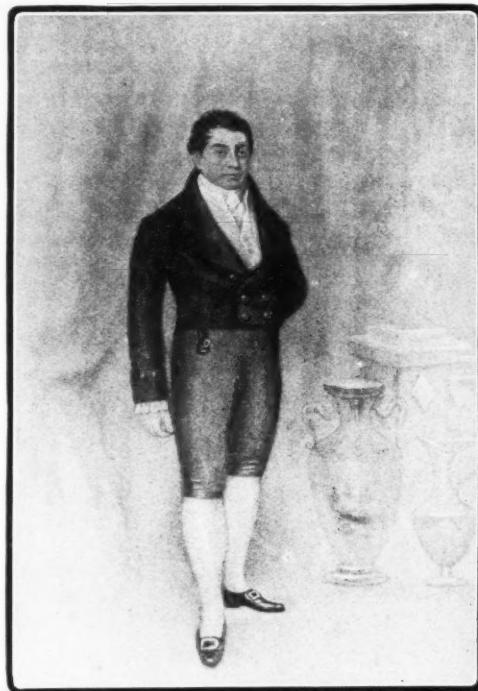
Boston," that was made by the same manufacturer. The richness of the coloring of these blue designs is unsurpassed.

The first Adams pottery was established, as previously stated, in 1657, at Burslem, England. It became known as the Brick House Works, for the reason that the owner, John Adams, erected the first brick house in that place. This establishment passed into the hands of Ralph Adams in 1717, and afterwards his son, John Adams, who died in 1757, operated it. The latter left a son, William Adams, who was but seven years of age when his father died. During the minority of this son, from about 1760 to 1773, Josiah Wedgwood leased the works, and at the end of that period William Adams, the heir, who had recently married, took charge and began manufacturing for himself. This William Adams died in 1831, at the age of 81. As he had no descendants, the works were only carried on a short time after his death.

I am enabled to present here a view of the Brick House Works, from a drawing made about 1740. This is an entirely different view from that shown by Llewellynn Jewitt in his *Ceramic Art of Great Britain*, under the name of the Bell Works for, as Miss Meteyard states, the Brick House Works were sometimes so called, because the first cupola and bell of

KERAMIC STUDIO

the district, for calling the workmen together, was placed upon its roof. Through the influence of these Brick House, or Coleridge Hall, Adams, their cousin, Richard Adams of Bag-nall, Staffordshire, born August 17th, 1739, became a potter and he commenced manufacturing as early as 1759 at Coleridge. William Adams, of Stoke-on-Trent, was the son of this Richard. He was born July 20, 1772, and was the father of the William Adams, Jr., born November 9th, 1798, who was the maker of the Columbus designs. Besides the interest he had in the pottery of Richard Adams, his father, at Coleridge, he was connected with the Hadderdigge Potteries at Burslem. In 1804 he went to Stoke-upon-Trent, where he entered into the extensive manufacture of earthenware and porcelain. Miss Meteyard, in her Life of Wedgwood, informs us that Spode and Adams (of Stoke) were keen competitors of the great potter in 1807.



The Adams potteries were among the most extensive and prominent in Staffordshire during the last century and the early part of this, and some of them are still operated by the present firm of William Adams & Co., Turnstall, who are of the second and third generations from the William Adams of Stoke (1772-1829.)



"MITCHELL & FREEMAN'S" PLATE

The first Parian ware was produced at the establishment of Copeland and Garrett, of Stoke-upon-Trent, some time between 1842 and 1846, the exact date being a matter of dispute, but within a few months after its appearance, William Adams & Sons of the same place were making it. The accompanying illustrations will give an idea of the earliest de-



ADAMS PARIAN WARE

signs produced by this firm. Among the subjects of Parian groups were "Cariolanus and Virginie," "Italian Fruit Girl" and other designs copied from metal and wax. These pieces were not always marked but were sometimes stamped ADAMS. Among the prominent modelers of these Parian pieces were Giovani Mali, and Brattie, a Scotchman.

I am indebted for the illustrations which appear in this article to Mr. Percy W. L. Adams, of the present of William Adams & Co.

EDWIN AT LEE BARBER.

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The interesting book on American Glassware by Mr. Edwin A. Barber reached us too late to be revised in last issue. Since then it has been meeting with a ready sale. It will prove of general interest even to people who do not collect old bottles, as it reviews the glass industry in the United States since the first glass bottle factory which was erected in the Virginia colony soon after 1607 up to the wonderfully artistic glassware of our time so well known as Tiffany Favirile Glass. To collectors of old historical flasks which were made in great quantities in this country for a period extending from 1808 to 1870, this manual will be invaluable, as it gives a list of the different designs known to date, and show how to test the age of the flask from the appearance of the base and neck. It also gives a description of the designs found on the queer glass cup plates so much used a few generations ago and which are probably of English manufacture.

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ANSWERS TO INQUIRERS

L. S. H., Mobile, Ala.—The mark "J. P." is the mark of Jacob Petit who established a pottery at Belleville (Versailles) in 1790. The earliest work was the best; later he imitated Dresden and added the cross-swords to his mark. Some of the early pieces are very fine.

♦ ♦

Bisque and Biscuit. The ware after baking and before being glazed.



BONBON BOX

JAPANESE BOWL

PYROGRAPHY TREATMENTS

Katherin Livermore

BONBON BOX.

FIRST, outline the dragon and put in all the drawing lines, keeping the point very hot, that it may not scorch or smoke the wood; always move towards you, holding the point straight, for outlining. Next, holding your point quite flat, cut in broad deep lines wherever the shadow lines come; this gives the effect of carving and gives character and dash to your work; then shade with the point very flat. Keep the background light; either stipple the lower part of the box, or put in a design.

FLEUR-DE-LIS FRAME.

After the design has been carefully outlined, cut in the shadow lines very deep with a red hot point; this gives the

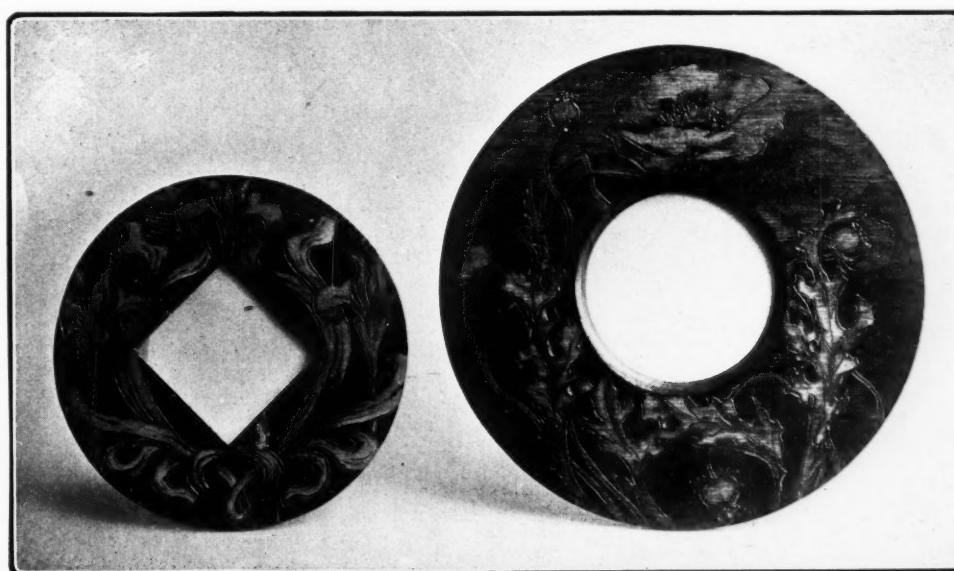
effect of wood carving and obliterates the flat look that is so objectionable with most fire-etching. Shade carefully, letting the strokes follow the sweep of the leaf you are shading. Put in the background with broad, smooth strokes, shading from dark at the bottom to light at the top; this can afterwards be stippled with round dots if desired, using the sharp end of the point. Stain and wax.

POPPY FRAME.

The treatment of this is exactly the same as the bonbon box. This can be tinted if desired, using water color. Make the poppies red and the leaves in shades of green.

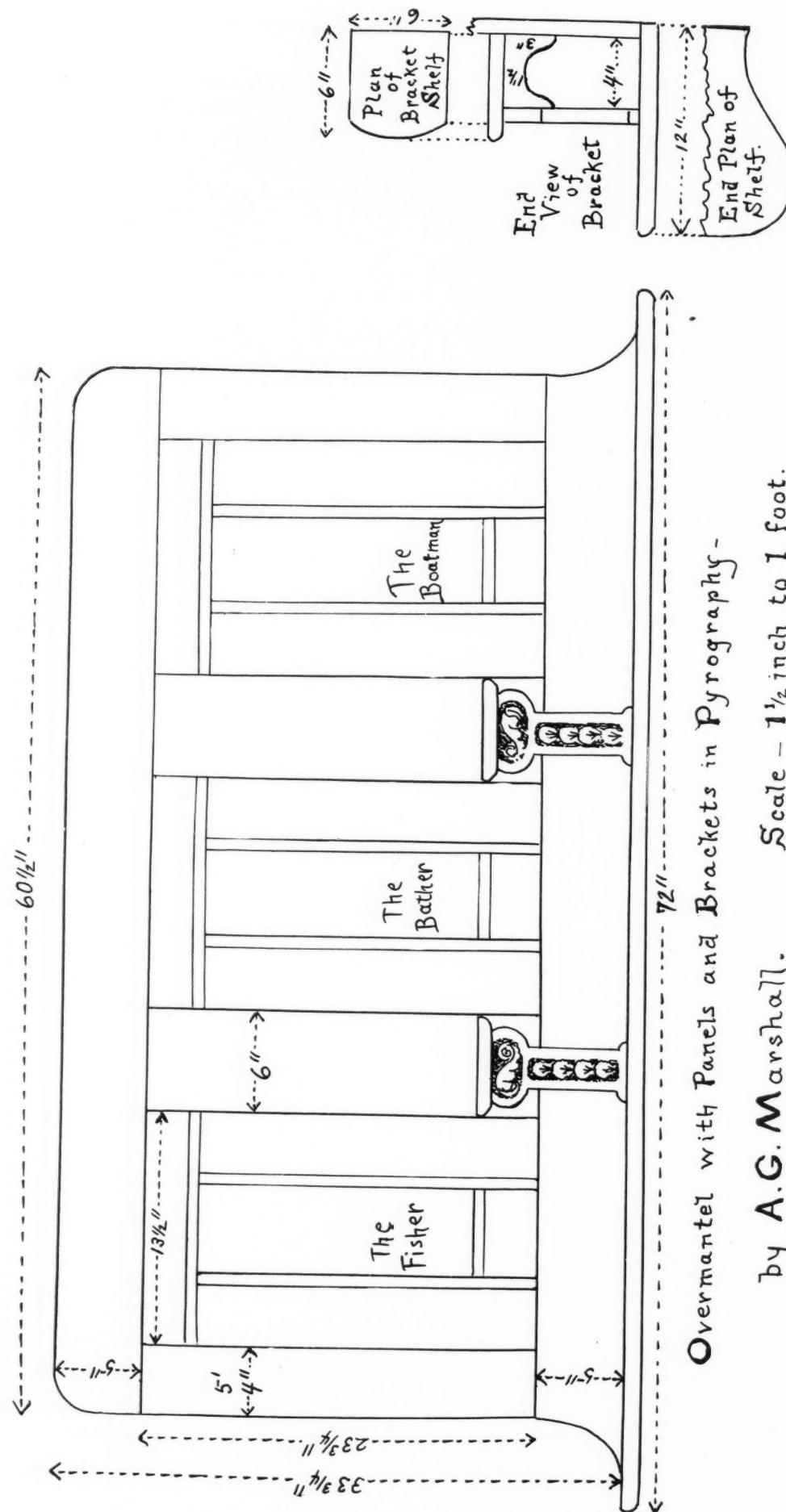
NUT BOWL.

The fleur-de-lis are first carved, then outlined very strongly with the hot point. Shade carefully, then stain the back of the bowl and wax the entire thing.



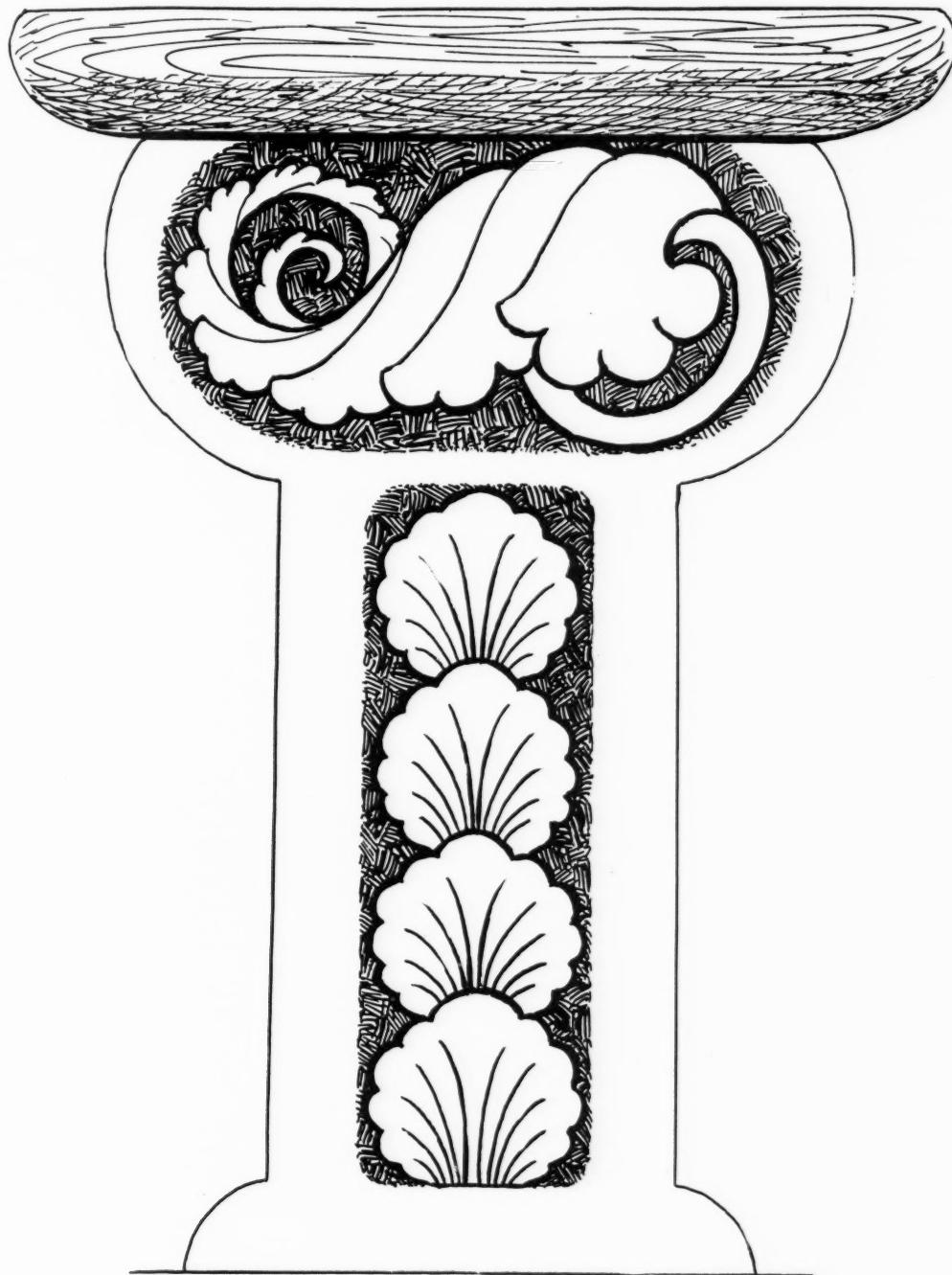
PHOTOGRAPH FRAMES—DESIGNED BY MRS. TROM, EXECUTED BY MRS. LIVERMORE.

KERAMIC STUDIO



Overmantel with Panels and Brackets in Pyrography -
by A.G. Marshall. Scale - 1½ inch to 1 foot.

BRACKET IN PYROGRAPHY (RIGHT) FOR OVERMANTEL—A. G. MARSHALL
FULL SIZE. REVERSE DESIGN FOR LEFT BRACKET



OVERMANTEL
WITH
PYROGRAPHY
PANELS

A. G. Marshall

FRAMEWORK, and shelf if included, should be made of 1 or $1\frac{1}{2}$ inch dark wood or pine stained brown. Brackets with pyrography decoration are to be of basswood slightly stained, or they may be of the same wood as frame, and design carved. The panels (previously published) should be let into the frame by a rabbet at the back. The joiner work must be nicely done, and the dark wood given a dull polish with shellac rubbed with pumice and oil, or with oil alone.

INDIAN POTTERY

THE pottery of the Indians was always made by the women of a nation, who seemed to be adepts in fashioning a great many articles requiring patience and skillful manipulation. When pottery was to be made the women procured a certain kind of unctuous clay, which they reduced to dust by pounding it, at the same time removing from it all gravel or gritty particles. Out of this dust, mixed with water, they made a mortar, or dough, of sufficient stiffness to be worked into the desired shape and size. A flat piece of wood was their fashioning board, and upon this they worked their pottery into shape with their fingers and making its sides smooth

with a special kind of stone, or pebble, which they preserved very carefully for this purpose. As the clay dough gradually dried under this manipulation of it they added more moist dough to it, pressing with one hand against the opposite side of the article, which, when completely shaped and made, was dried by being baked in a hot fire. Some of the potteryware, boiling and cooking pots, were of extraordinary size; jars with small openings and small cooking utensils, and also long-necked bottles holding two pints, pots or jars for holding bear's oil. In the pots that have been described the hominy, or "sagamite," was cooked, and it was deposited in the dishes when ready for the meal, and was eaten from the plate.

KERAMIC STUDIO

ANSWERS TO CORRESPONDENTS

For yearly subscribers only. No questions answered by mail. Every question fully answered in this column.

E. K.—We would not advise dusting color over the green lustre background with gold tracery, which you dislike. We would rather advise going over the whole with dark green lustre, which will give the gold tracery a beautiful greenish bronze effect with glints of other color, or if your vase is not so large as to make the expense too great, go over the whole background with gold, and then, after firing, with dark green lustre. You will feel richly repaid.

Mrs. P. T. B.—We are not yet prepared to give directions for putting on raised paste with a pen.

A. M. H.—Pompadour, Blood Red, Carnation, in fact all iron reds, need one-third extra flux when used for tinting, or they will rub off. They also need a hard fire. Mix with fat oil of turpentine equal in amount to color, thin with oil of lavender until sufficiently open, then apply with brush and even either with silk pad or large camel's hair duster. The most delicate tints are made in this way.

Mrs. A. L. B.—You will find all your questions answered in the article on lustre in this number.

G.—There are two kinds of English enamel, Hard and Soft. In using Aufsetzweis, which is German hard enamel, soft English enamel is sometimes added to make it glaze at a lower temperature. The Aufsetzweis with one-eighth flux is used for flat enamels, and the same for high enamels which are to have hard or repeated fires. For a last light fire, the soft enamel is used. Enamels will chip if not properly fired or if used on too hard china. English

china, German and Bavarian are best for enamels. Belleek is also good. French china is always liable to be too hard to hold enamels well.

B. J.—Lacroix colors have been the standard for many years. If used in powder, they have all the advantages to be gained by using other makes of powder colors, which are often the Lacroix or Dresden colors put up under another name. They are fluxed the same as all other colors. With all colors it is considered desirable to add one-quarter flux for painting and one-third for light tinting to get a good glaze.

Duck green is quite a pretty color for some uses. It has a cool tone. Moss green of any make is very unreliable if used too thick. It is liable to turn brownish at any time in firing.

Dark green 7 dusted over brown green makes a rich color for background. Dark green shades well into royal green, which can be used light or dark as desired. There are no colors exactly corresponding to ivory green, yellow green and black green. Adding Sevres or mixing yellow to apple green makes a yellow green, and dark green is nearest to black green.

Deep red brown makes a reddish brown. Celadon can be used for painting, but is best for tinting and grounding. We have often given directions for mixing paste for raised gold in other numbers of the KERAMIC STUDIO, and we always recommend fat oil of turpentine and lavender oil. Look up our directions.

H. B. H.—See article on lustres in this number. Green gold is gold of a greenish tone. Green gold bronze is a dark green matt bronze with a slight gold lustre when burnished.

Miss F. M. U.—Gold that has sometimes stood and dried can be mixed with oil of lavender and then used with spirits of turpentine.



DANDELIONS—MARY ALLISON DOULL